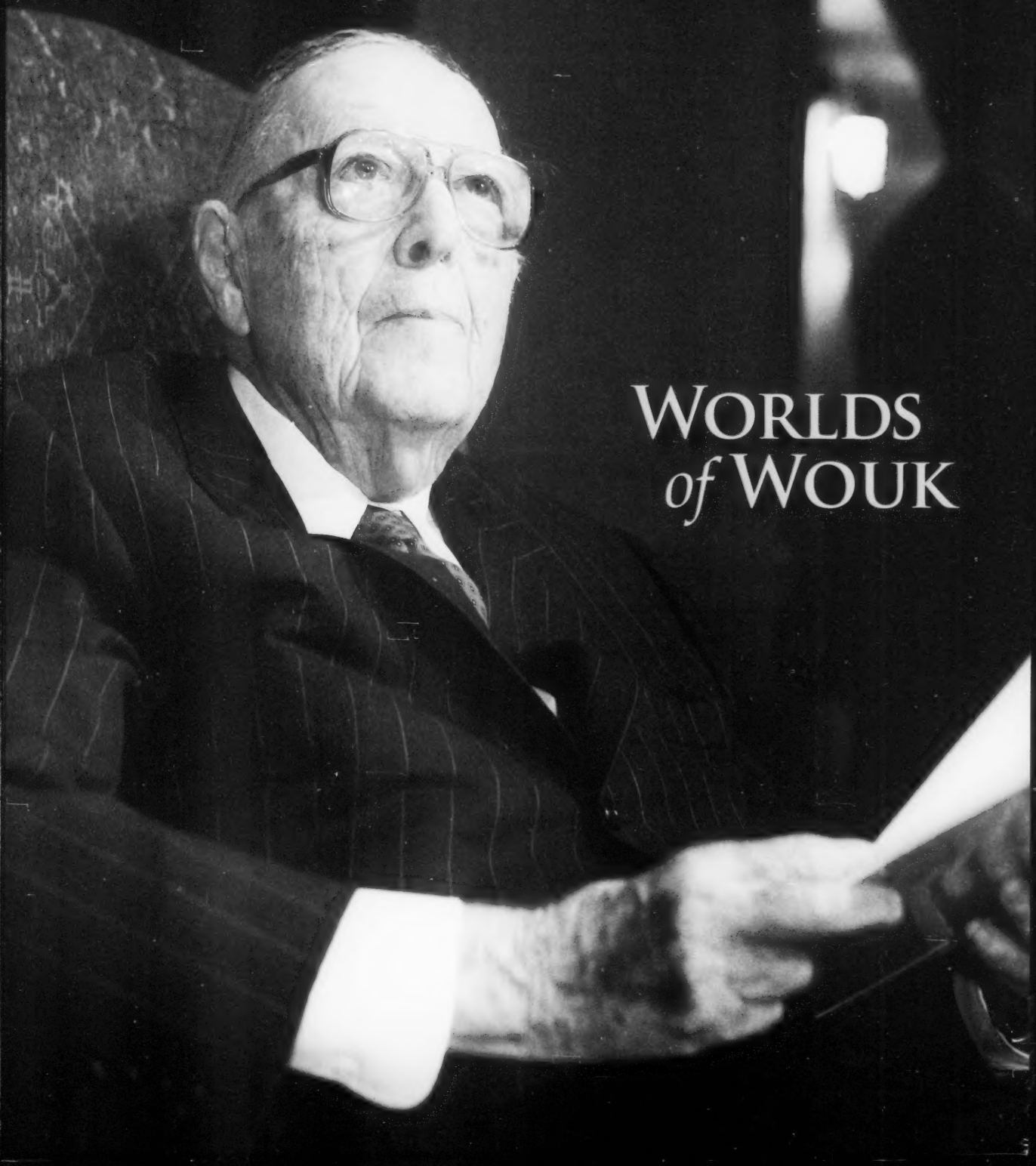
LIBRARY OF CONGRESS
Information Bulletin
Vol. 67, No. 9 September 2008



WORLDS *of* WOUK

LIBRARY OF CONGRESS
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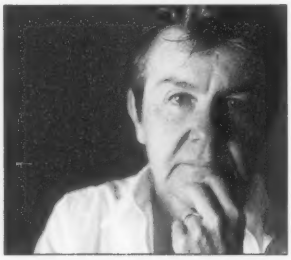
Vol. 67, No. 9 September 2008

JAMES H. BILLINGTON
Librarian of Congress



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On the Cover: Literary giant Herman Wouk came to the Library of Congress to receive an award celebrating his life in letters. *Photo by Michaela McNichol*

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WORLDS of WOUK

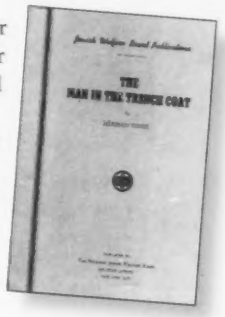
Scott Henrichsen

Library Lauds Literary Life of Herman Wouk

"Tonight we honor one of the world's great writers, a treasure whose works epitomize the best of American literature."

— James H. Billington
Librarian of Congress

A Library program featuring Martha Raddatz of ABC News, William Safire, a columnist for The New York Times, and Supreme Court Justice Ruth Bader Ginsburg might not cause much of a stir in the Washington world of media and politics.



But expand the venue with sockless singer-songwriter Jimmy Buffett, whose concerts have been selling out for more than two decades, and interest piques: What could these four have in common?

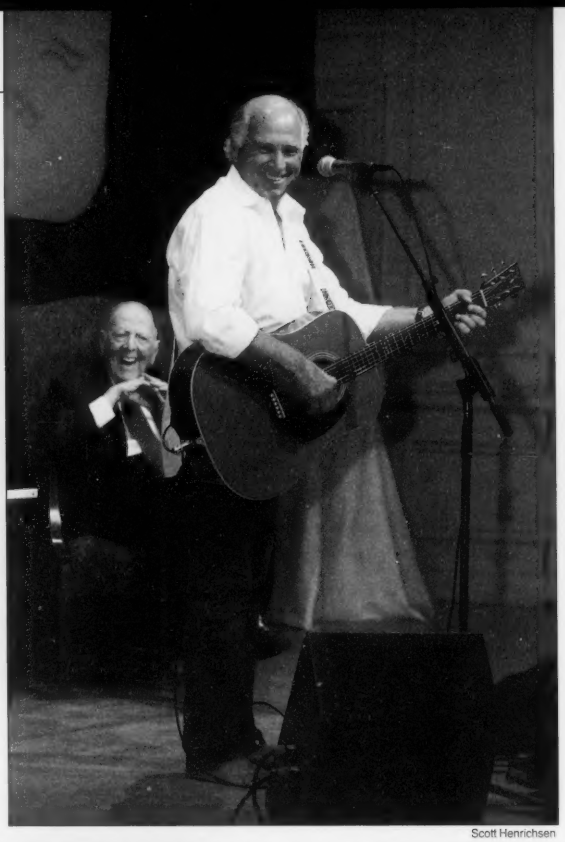
Each came to the Library on Sept. 10 to help celebrate the life and literary achievements of 93-year-old Herman Wouk, whom the Library was honoring with the first Library of Congress Lifetime Achievement Award for the Writing of Fiction.

Ginsburg read her favorite court-martial scene from Wouk's Pulitzer Prize-winning "The Caine Mutiny" (1951). Raddatz read movingly from his epic novel about World War II and the Holocaust, "War and Remembrance" (1978). Safire, who wrote speeches for Richard Nixon, read from "Inside Outside" (1985), Wouk's funny novel about a White House speechwriter. Buffett sang a medley of songs from the musical inspired by Wouk's story of island escapism, "Don't Stop the Carnival" (1965). Buffett had persuaded Wouk to collaborate with him on the musical in 1997.

The Library's award recognizes Wouk for his body of work that encompasses these titles and includes his first short play, "The Man in the Trench Coat" (1941); "Marjorie Morningstar" (1955); his nonfiction work "This Is My God: The Jewish Way of Life" (1959); "Youngblood Hawke" (1962); his first historical World War II novel, "The Winds of War" (1971); and "A Hole in Texas" (2004).

BY GUY LAMOLINARA

Scott Henrichsen



Scott Henrichsen

Martha Raddatz reads the final diary entry of a character in "War and Remembrance." Right, Jimmy Buffett, barefoot, plays a medley he wrote for 'Don't Stop the Carnival,' a musical based on Herman's novel of the same name.

"Recognizing his monumental contribution to American letters," the Library's new award will be named for Wouk, Librarian of Congress James H. Billington announced.

The Library previously honored Wouk with a Living Legend medal in 2000 and in 1995 held a symposium called "The Historical Novel: A Celebration of the Achievements of Herman Wouk."

The Librarian also announced that the Manuscript Division of the Library will become the "premiere repository of Herman Wouk's work," including 92 personal journals, the manuscripts of five recent books, correspondence, tapes, posters and photographs. In 1995 Wouk gave the Library the manuscripts of five of his novels, including "The Winds of War" and "War and Remembrance."

"We at the Library feel privileged to have become the custodians of what will surely be one of the most used collections in our Manuscript Division," Billington said. Alice Birney, the Manuscript Division's literary specialist, administered the gift and will oversee the collection.

The Librarian noted that Wouk had chosen the Library not only as a repository for his work but also as a research center. "I am proud to say that Herman Wouk has researched many of his works here at the Library. This includes 'The Winds of War' and 'War and Remembrance' as well as 'A Hole in Texas,' which he partially sets in the Library of Congress Science and Business Reading Room."

Scott Henrichsen

The Librarian of Congress and Wouk welcome Supreme Court Justice Ruth Bader Ginsburg to the stage.

Alluding to a passage in which a famous writer thanks a science reference librarian for saving "me a week of digging," Billington said that librarian was none other than "the Library's magnificent Constance Carter, who is with us tonight and is among the many dedicated Library staff who generously share their expertise and the Library's extraordinary collections with all who come here."

The Center for the Book sponsored the Coolidge Auditorium event. Emcee John Cole, the center's direc-

tor, introduced the Librarian, who welcomed congressional members and their guests and Wouk's family members and friends. He thanked the Marshall Coyne Foundation, Sol Price and Joseph C. Glickman "for making this event possible."

"Tonight we honor one of the world's great writers, a treasure whose works epitomize the best of American literature," Billington began as Wouk sat listening offstage. "Herman Wouk plumbs the deepest parts of the soul to bring us novels and other works that help us better understand human nature: its strengths as well as its weaknesses. ... When you open Herman Wouk's novels, you open a door into a world in which characters come to life against a sweeping background of epic events."

The encomiums continued as Billington quoted "no less a writer than David McCullough, [who] has said that because of 'The Winds of War' and 'War and Remembrance' 'future generations will come to know—and will feel—the human reality of World War II in a way not otherwise possible.'"

"You might never guess that Herman began his career writing comedy," Billington said. "Herman was so good at writing comedy that the person he believed to be the best comic writer in radio, Fred Allen, hired him to write for his show." Wouk worked for Allen from 1936 to 1941.

After Wouk had won a Pulitzer for "The Caine Mutiny" and his rewritten court-martial scene had become a Broadway hit, he was invited to appear on "What's My Line," a quiz show with panelists Fred Allen, columnist Dorothy Kilgallen, publisher Bennett Cert, actress Arlene Francis and host John Daly. A film clip from that show entertained the Library audience.

After the Librarian's introduction, Wouk appeared on stage to a standing ovation and settled into a chair to listen to the readings that followed.

"I am not writer enough to express how honored I am to share the stage with Herman Wouk. So I will just read," said Raddatz, an Emmy Award-winning journalist who has been ABC News' chief White House correspondent since 2005. Previously, she was ABC's senior national security correspondent and has traveled more than a dozen times to Iraq to report on the conflict. Her 2007 book, "The Long Road Home: A Story of War and Family," was critically acclaimed, and she discussed it at last year's National Book Festival. She read the final diary entry of a character in "War and Remembrance." Although he is about to die, the fictitious Jewish author says of his captors, "Earth, cover not their blood."

Known for his syndicated columns that appeared in the New York Times for more than 30 years and his Times magazine column "On Language," Safire read "The Sauerkraut Crisis" from "Inside Outside," about a product so foul-smelling that it provoked a visit from the New York City Health Department and the proffer from one of the neighbors: "My husband still has his gas mask from the war, dollink, if you need it."

Then it was Buffett's turn. Cole introduced him not only as a singer-songwriter known for such hits as "Margaritaville," but also as "a best-selling author, businessman, restaura-

continued on page 147

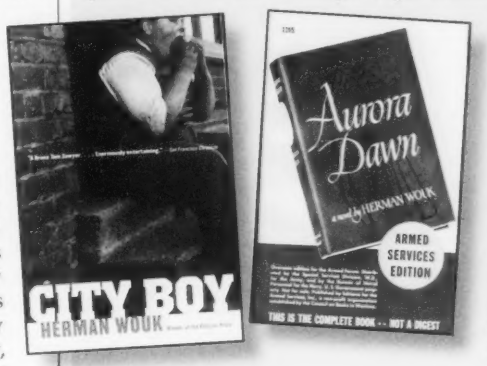
A Life in Letters

Born in New York on May 17, 1915, to Russian-Jewish parents who had emigrated from Minsk, Herman Wouk attended public schools in the Bronx and Columbia University, where he edited the humor magazine, wrote college musicals and obtained his B.A. degree. He wrote for Fred Allen from 1936 to 1941 and joined the Navy after Pearl Harbor. He took part in eight Pacific invasions, earning several battle stars. During the long months at sea, he began to write. His first novel, "Aurora Dawn," came out in 1947 and it was an immediate success. It was followed by "City Boy" (1948), a semi-autobiographical story of a Bronx boy.

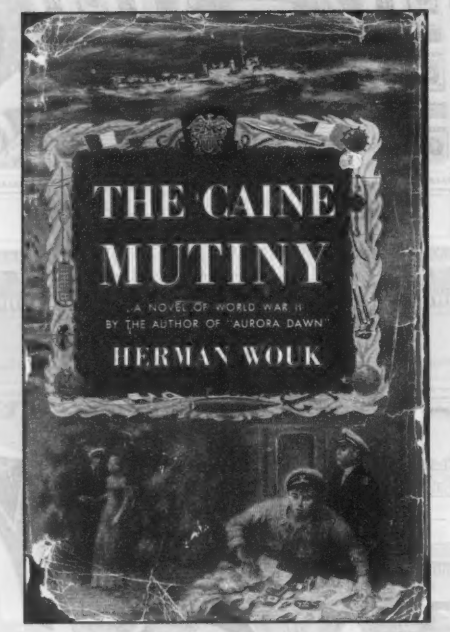
Wouk during his service in the Navy, ca. 1942

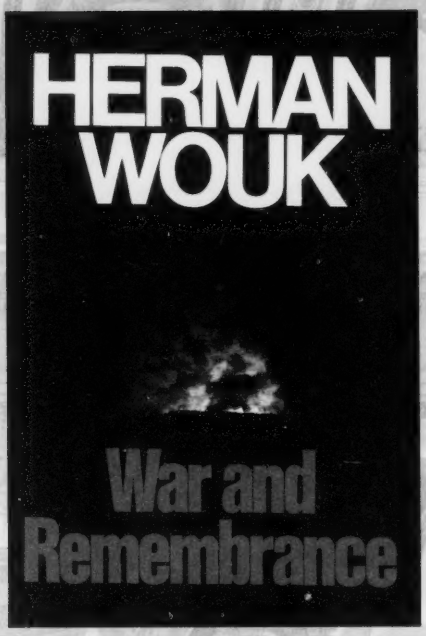
He won the Pulitzer Prize for one of his most popular works, "The Caine Mutiny" (1951), which was adapted into a play starring Henry Fonda and a film starring Humphrey Bogart, with both actors playing the role of the erratic Captain Queeg. The novel draws on Wouk's experiences in the Navy during World War II.

In 1964 Wouk settled his family in Washington to facilitate access to the historical resources provided by the Library of Congress, the National Archives and important surviving military leaders. Known for their richly detailed plots and historical accuracy, his epic novels about World War II and the Holocaust, "The Winds of War" (1971) and "War and Remembrance" (1978), were made into award-winning television miniseries in 1983 and 1989.

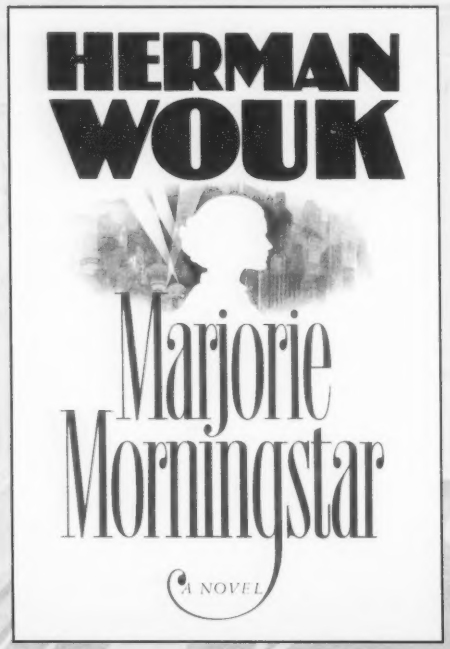


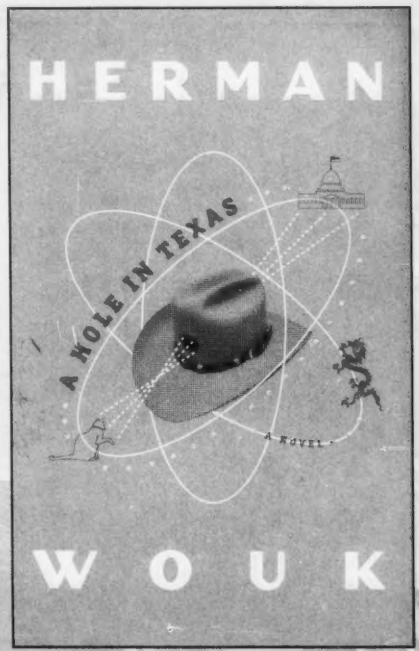
For the subject of his most recent novel, "A Hole in Texas" (2004), Wouk turned to the aborted Superconducting Super Collider project, which left 14 miles of tunneling behind in the Dallas-Fort Worth area when the particle-accelerator project was canceled in 1993. A new novel is scheduled for publication in 2009.





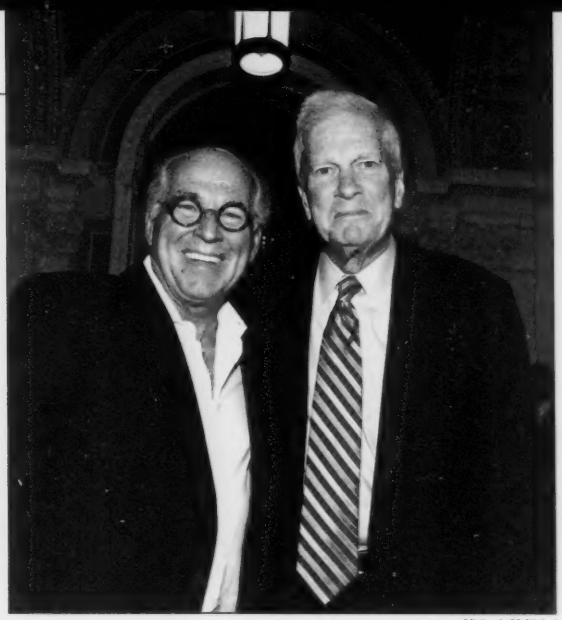
The many faces, works—and hats—of Pulitzer Prize-winning author Herman Wouk.





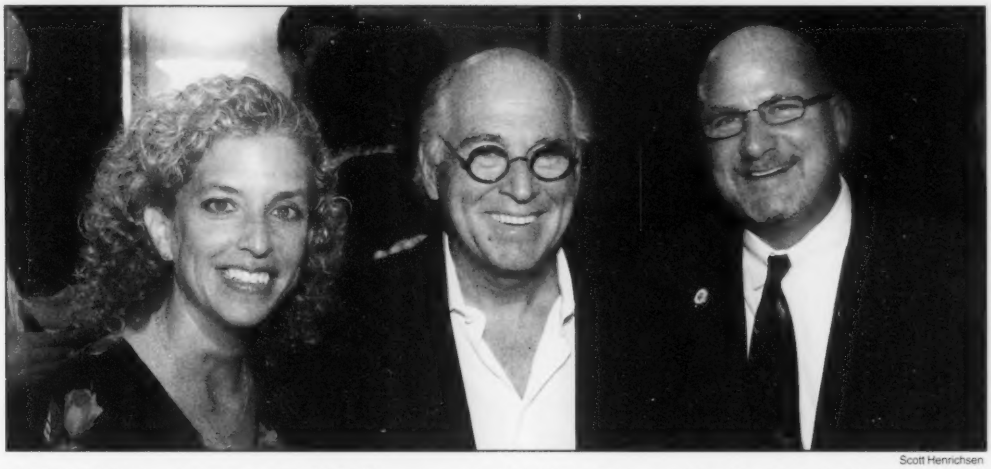
Scott Henrichsen

Wouk and William Safire relax in the Members Room prior to the formal awards dinner.



Michaela McNichol

Such is the range of Herman's Wouk's circle of friends and acquaintances that the program included the performer Jimmy Buffett, who posed with the Librarian during the event.



Scott Henrichsen

Buffett with two fans, Rep. Debbie Wasserman Schultz, D-Fla., and her husband, Steve Schultz, who was celebrating his birthday.

teur, philanthropist and creator of a very special musical, which brings him here tonight: 'Don't Stop the Carnival,' based on Herman's novel of the same name."

Not wearing the "Washington uniform" of a business suit, Buffett took the stage in jeans, untucked white shirt, a sports jacket and loafers, which he removed to perform bare-footed as he does in every concert.

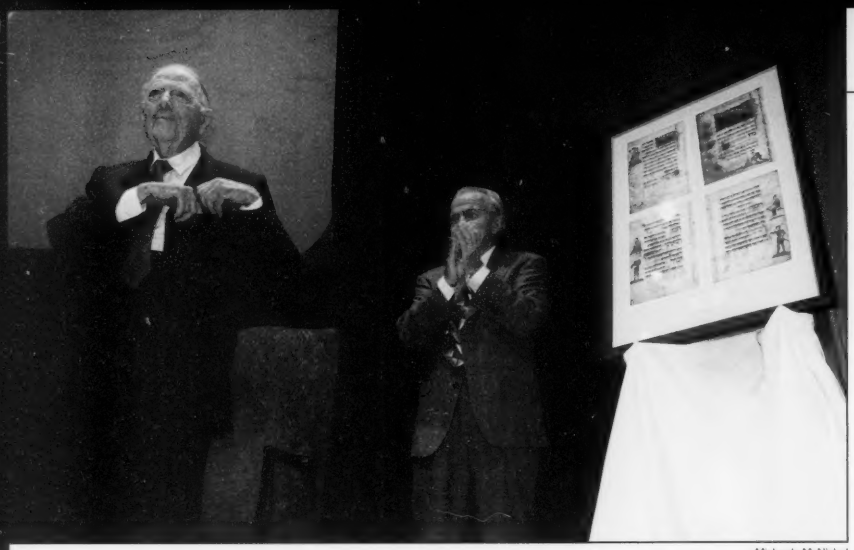
"We—Herman and I, Herman and me, or I?" he said looking at Safire the grammarian as the audience laughed. "We have been written about as an odd couple. ... People have asked, 'How in the hell did you and Herman get together?'"

While he was on a boat, Buffett read Wouk's book about a successful Broadway publicist who escapes the pressures of life to run an old hotel on the fictional island of Amerigo "and loved the characters." A friend told him, "You ought to do a musical and you ought to do 'Don't Stop the Carnival.'"

"I thought Herman Wouk was dead," Buffett recalled. "That proved not to be true." The two exchanged letters and finally met in California, where Wouk resides. Before Wouk agreed to the collaboration, according to Buffett, "I had to read the book about 650 times, according to my professor over here, in order to write for character....

"We wrote this together. We were boys at heart," Buffett said, and proceeded to play a "very simple 13-minute-and-11-second" odyssey about the island of Amerigo.

The rarity of being able to see a musical superstar perform in the intimacy of the Coolidge Auditorium was not lost on the enthusiastic audience, which comprised young and old, "parrotheads" (Buffett's loyal followers) as well as those who had never heard Buffett's music before. Wouk was delighted, and Buffett gave him a big hug before leaving the stage as Billington rose to applaud.



Michaela McNichol

Wouk returns his eyeglasses to his pocket following the presentation, and his inspection, of the Washington Haggadah facsimile; John Cole, director of the Center for the Book, joins the audience in its applause.

On a more somber note, Justice Ginsburg then gave a measured, careful reading of the court-martial scene from "The Caine Mutiny," in which the erratic, paranoid Philip Francis Queeg, captain of the fictional Navy ship DMS Caine, unravels on the witness stand under a lawyer's skilled probing. "The court-martial is perhaps the most famous scene in 'The Caine Mutiny,'" she explained, and is a favorite among trial lawyers for its realism.

As part of the evening's events, Wouk received two framed letters, one from Sen. Dianne Feinstein (D-Calif.), chairwoman of the Joint Committee on the Library, who said, "I am delighted that the Library is honoring you as an American literary legend. As the first recipient of this prize, you have certainly raised the bar high for your fellow writers who will follow you."

The other letter presented to Wouk came from the Librarian of Congress, on behalf of the Library. Billington wrote: "I can think of no more fitting a place for you to receive this award than at the Library of Congress, repository of the works of the greatest writers. Your achievements in American letters of the 20th and early 21st centuries are without peer, and subsequent recipients of this award will follow in good stead through your extraordinary example."

Billington also presented Wouk with a high resolution facsimile of four leaves of the Washington Haggadah (1478), the Library's most important Hebrew illuminated manuscript. [The Haggadah is a liturgical work that is recited in the home at the festive evening meal of Passover, to recount the story to each generation about the Jewish liberation from slavery in Egypt, as described in the book of Exodus in the Torah].

Visibly moved, Wouk said, "The philosopher and historian Isaiah Berlin, the wisest man of the 20th century, once said to me: 'You have been a creative artist and there is nothing better to do in a human life. This is a moment when I am inclined to believe it."

The audience then got to hear the celebrated author read from the personal journals he is donating to the Library. Listeners got a glimpse of the lonely and continually self-doubting writer's world, especially while waiting to learn if a manuscript has been accepted for publication: "1949. A year and a couple of months to write ["The Caine Mutiny"]. Is it good? … The best I could do. I have no feelings whatever that I have achieved greatness. … Ten days have gone by. With some small effort of will, I did not call." When the publisher does call, he is concerned about the length, but describes several scenes as "terrific."

> "The philosopher and historian Isaiah Berlin, the wisest man of the 20th century, once said to me: 'You have been a creative artist and there is nothing better to do in a human life. This is a moment when I am inclined to believe it." —*Herman Wouk*

"Three years later," Wouk continued. "'Court-Martial' [referring to the play based on the novel] is a favorite of the hour on Broadway. The hot ticket." Wouk remembered "the long weary hours" he spent writing it.

"Success is like a diploma," he wrote. "You can frame it but it yellows and wrinkles soon under the glass. … Success does mean a lovely coat for my wife and the furniture all paid for."

"1971. Big jump. In the end we all go over the black falls. … I have survived many rapids by now. … I have always righted myself and kept going down the long river. I should be pretty good by now. I hear a considerable roar from the rapids ahead. … I trust I will go through it upright … but take some bad scrapes. …"

In the end, Wouk seemed to be writing and reading his own epitaph: "He devoted his energy to a celebration of the American character with a powerful Jewish signature."

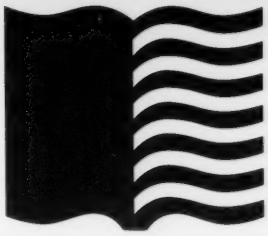
A webcast of this event is available on the Library's Web site at **www.loc.gov/webcasts/**. ◆

Guy Lamolinara is the communications officer of the Center for the Book.

Library of Congress Awards

Named for Herman Wouk, the new Library of Congress Award for Lifetime Achievement in the Writing of Fiction joins other Library awards that recognize lifetime achievement. The John W. Kluge Prize rewards lifetime achievement in the study of humanity with focus on disciplines such as history, philosophy, politics, anthropology, sociology, religion, criticism in the arts and humanities, and linguistics. The Gershwin Prize for Popular Song celebrates the work of an artist whose career reflects lifetime achievement in promoting song as a vehicle of musical expression and cultural understanding.

For more information about Library of Congress awards, go to **www.loc.gov/about/awardshonors/**. ◆



LIBRARY OF CONGRESS

IN THE NEWS

By ERIN ALLEN

On July 17, Librarian of Congress James H. Billington announced the appointment of California native Kay Ryan as the Library's Poet Laureate Consultant in Poetry for 2008-2009. *(See story on page 150.)* The self-proclaimed "modern hermit" is the 16th person to hold the esteemed title. News spread quickly and garnered media attention for several days following the proclamation. California Governor Arnold Schwarzenegger even issued a statement applauding Ryan's appointment.

Hillel Italie of the **Associated Press** said Ryan's poems were "brief, reflective, profoundly and humorously aware of both the limitless cosmos and our limited lives."

Ryan, who has often been compared to Emily Dickinson, told Italie of her appointment: "It's kind of a thrill to go from nothing to this. This is probably going to keep me so occupied that it will discourage any contact with the deeper mind. But my deeper mind needs a break."

Running the AP story were outlets nationwide, including the **Buffalo News**, the **Charlotte Observer**, the **Columbus Dispatch**, the **Houston Chronicle**, the **Hartford Courant**, the **Indianapolis Star**, the **Los Angeles Times**, the **Philadelphia Inquirer**, the **Arizona Republic**, the **Richmond Times-Dispatch**, the **Miami Herald**, the **Chicago Tribune** and the **Atlanta Journal-Constitution**.

The **AP** issued a second story, featured in a variety of newspapers, that highlighted a spike in sales of Ryan's books. Specifically, her collections "The Niagara River," "Say Uncle" and "Elephant Rocks" held the top three spaces on Amazon.com's list of best-selling poetry books and were out of stock the day the Library's announcement was made.

Bob Thompson of **The Washington Post** called Ryan's career "one of the most unusual in American letters." To prove his point, he cited a rejection from her college's poetry club, commitment to the profession only after she had turned 30, her refusal to take any creative writing classes and deliberate attempt at living a quiet life not encumbered with connections in the literary establishment.

With her tranquil life in question, Ryan admitted she did think twice before accepting the position. "I was afraid of sacrificing the good opinion of Emily Dickinson by being 'public, like a frog.'"

Ryan told **New York Times** reporter Patricia Cohen that she never intended to be a poet. "I came from sort of a self-contained people who didn't believe in public exposure, and public investigation of the heart was rather repugnant to me." She went on to say that ultimately, she couldn't resist. "I was getting diseased."

Ryan was also featured on **NPR's All Things Considered**, where she read two of her poems: "Home to Roost" and "Patience." Host Andrea Seabrook likened them to an "empty suitcase," a comparison that Ryan herself often makes.

"I think if you leave something empty but charged in some way, not overly elaborated, you can have a surprising number of things come out of people when they read it [poem]," said Ryan.

Sara Fay of **Time** delved a bit into the duties of the poet laureate, citing past individuals to hold the position and what they did with their tenure. She spoke with former poets laureate Charles Simic and Billy Collins, as well as Patricia Gray, head of the Library's Poetry and Literature Center.

"For many laureates, the transition from private to public life is unsettling. Writers who feel more comfortable stepping back to observe the world are thrust into a position of authority," said Fay. "For others, though, the sudden celebrity is an upside."

• Celebrities in their own right, even if just for a day, the Library's Junior Fellows Summer Interns on Aug. 5 showcased treasures they unearthed among materials submitted to the Library through the copyright registration process or received as gifts. *(See story on page 158.)* The event was a popular one with the broadcast media. **WTOP** radio announced the display in the morning, which led to a flurry of media calls. **ABC News, CBS News** and **WUSA** attended the event and produced segments, which ran several times throughout the day. **WAMU** radio also attended the event, providing listeners with audio of several interns singing a song from 19th-century sheet music found in the Library's collection.

• The shape of the country is always an issue during an election year. And the size and shape of the states within the country also have a political impact. In July, author Mark Stein presented a lecture at the Library on his new book, "How the States Got Their Shapes." *(See story on page 162.)* To compile the book, he relied heavily on the holdings of the Library's Geography and Map Division.

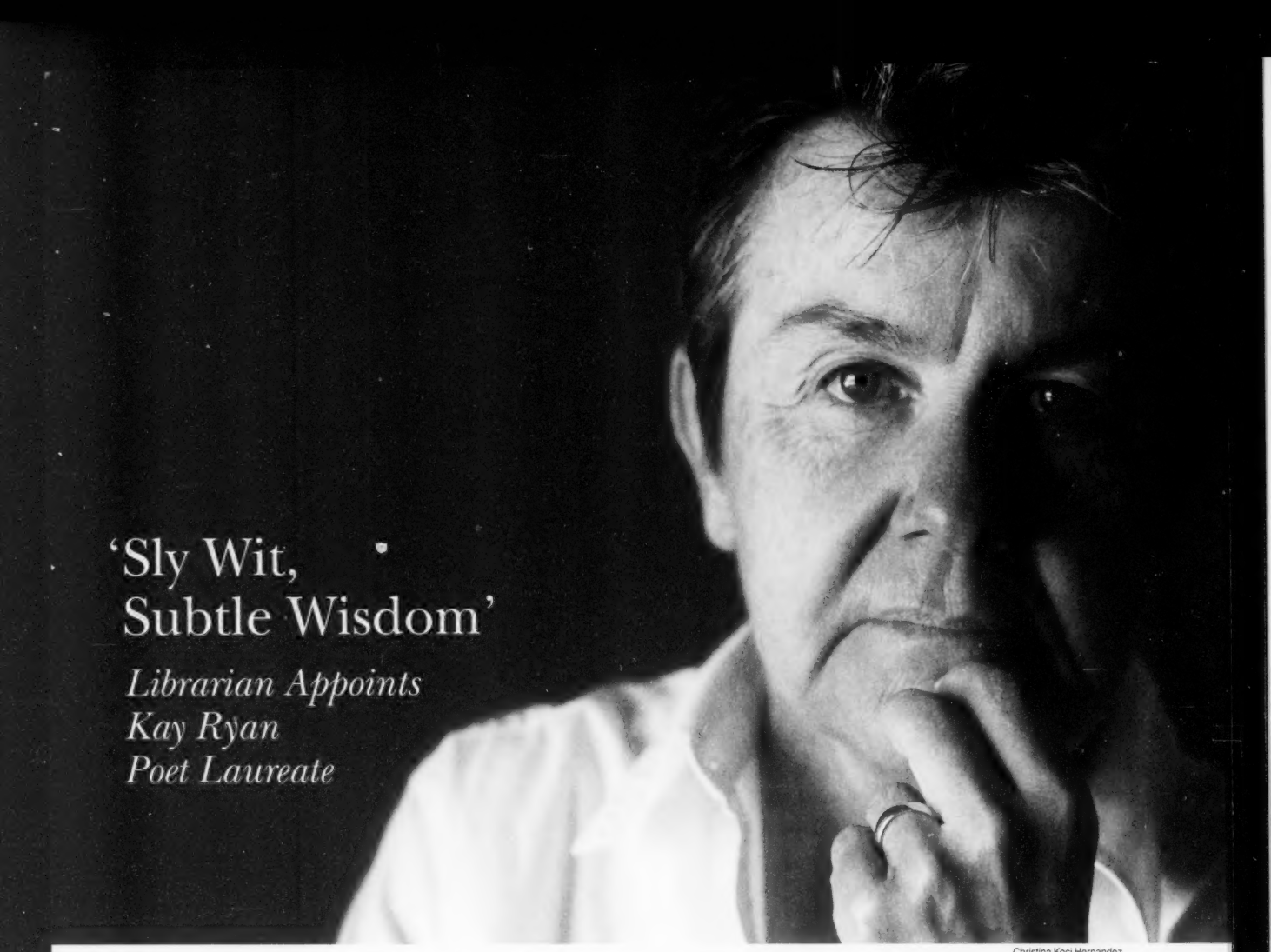
Charles Osgood interviewed both Stein and John Hébert, chief of the Geography and Map Division, for a segment on **CBS Sunday Morning**. Hébert showed Osgood several maps, including one of Alexandria, Va., drawn by George Washington when he was 16.

"Congress very much tried to create equality. Not necessarily in square miles as in quality of the land, access to rivers," said Stein.

• Speaking of the U.S. political system, a consortium of government and nonprofit agencies, including the Library, recently announced its plans to harvest and preserve public U.S. government Web sites at the close of the current presidential administration ending Jan. 19, 2009. *(See story on page 152.)* Christopher Lee of **The Washington Post** interviewed top officials with the partnering organizations, including Martha Anderson, director of program management of the Library's National Digital Information Infrastructure and Preservation Program.

"These sites provide a record for the future about the workings of the government in this day and time," she said. "These things become important for public policy [makers] and also fodder for history books eventually." ◆

Erin Allen is a writer-editor in the Library's Public Affairs Office.



'Sly Wit, Subtle Wisdom'

Librarian Appoints Kay Ryan Poet Laureate

Christina Koci Hernandez

Librarian of Congress James H. Billington in July appointed Kay Ryan as the Library's 16th Poet Laureate Consultant in Poetry for 2008-2009.

Ryan will open the Library's annual literary series Oct. 16 with a reading of her work. She also will be a featured guest at the Library of Congress National Book Festival in the Poetry pavilion Sept. 27 on the National Mall in Washington, D.C.

Ryan succeeds Charles Simic as Poet Laureate and joins a long line of distinguished poets who have served in the position, including Donald Hall, Ted Kooser, Louise Glück, Billy Collins, Stanley Kunitz, Robert Pinsky, Robert Hass and Rita Dove.

On announcing the appointment, Billington said that the Laureateship is uniformly awarded for the highest quality of poetry.

"Kay Ryan is a distinctive and original voice within the rich variety of contemporary American poetry," Billington said. "She writes easily understandable short poems on improbable subjects. Within her compact compositions there are many surprises in rhyme and rhythm and in sly wit pointing to subtle wisdom."

Patricia Gray, coordinator of the Library's Poetry and Literature Center, noted that although Ryan's appointment as Laureate may disrupt her quiet life temporarily, her career path is likely to inspire poets everywhere who work independently, forgoing time-consuming career tracks and more remunerative positions so they can lead lives that nourish their writing.

Ryan was born in 1945 in San Jose, Calif., and grew up in the San Joaquin Valley and the Mojave Desert. Her father was an oil-well driller and sometime prospector. She received both bachelor's and master's degrees from the University of California, Los Angeles. Since 1971, Ryan has lived in Marin County. Her partner of 30 years is Carol Adair.

For more than 30 years, Ryan limited her professional responsibilities to the part-time teaching of remedial English at the College of Marin in Kentfield, Calif., thus leaving much of her life free for "a lot of mountain bike riding plus the idle maunderings poets feed upon." She said she has never taken a creative writing class, and in a 2004 interview in The Christian Science Monitor, she noted, "I have tried to live very quietly, so I could be happy."

In her poems Ryan enjoys re-examining the beauty of everyday phrases and mining the cracks in common human experience. Unlike many poets writing today, she seldom writes in the first person. She has said, "I don't use 'I' because the personal is too hot and sticky for me to work with. I like the cooling properties of the impersonal." In her poem "Hide and Seek," for instance, she describes the feelings of the person hiding without ever saying, "I am hiding":

It's hard not
to jump out
instead of
waiting to be
found. It's
hard to be
alone so long
and then hear
someone come
around. It's
like some form
of skin's developed
in the air
that, rather
than have torn,
you tear.

She describes poetry as an intensely personal experience for both the writer and the reader: "Poems are transmissions from the depths of whoever wrote them to the depths of the reader. To a greater extent than with any other kind of reading, the reader of a poem is making that poem, is inhabiting those words in the most personal sort of way. That doesn't mean that you read a poem and make it whatever you want it to be, but that it's operating so deeply in you, that it is the most special kind of reading."

Ryan's poems are characterized by the deft use of unusual kinds of slant and internal rhyming—which she has referred to as "recombinant rhyme"—in combination with strong, exact rhymes and even puns. The poems are peppered with wit and philosophical questioning and rely on short lines, often no more than two to three words each. She has said of her ascetic preferences, "An almost empty suitcase—that's what I want my poems to be. A few things. The reader starts taking them out, but they keep multiplying." Because her craft is both exacting and playfully elastic, it is possible for both readers who like formal poems and readers who like free verse to find her work rewarding.

John Barr, president of The Poetry Foundation, said: "Halfway into a Ryan poem, one is ready for either a joke or a profundity; typically it ends in both. Before we know it the poem arrives at some unexpected, deep insight that likely will alter forever the way we see that thing."

Ryan has written six books of poetry, plus a limited-edition artist's book, along with a number of essays. Her books are: "Dragon Acts to Dragon Ends" (1983), "Strangely Marked Metal" (Copper Beech, 1985), "Flamingo Watching" (Copper Beech, 1994), "Elephant Rocks" (Grove Press,1996), "Say Uncle" (Grove Press, 2000), "Believe It or Not!" (2002, Jungle Garden Press, edition of 125 copies), and "The Niagara River" (Grove Press, 2005).

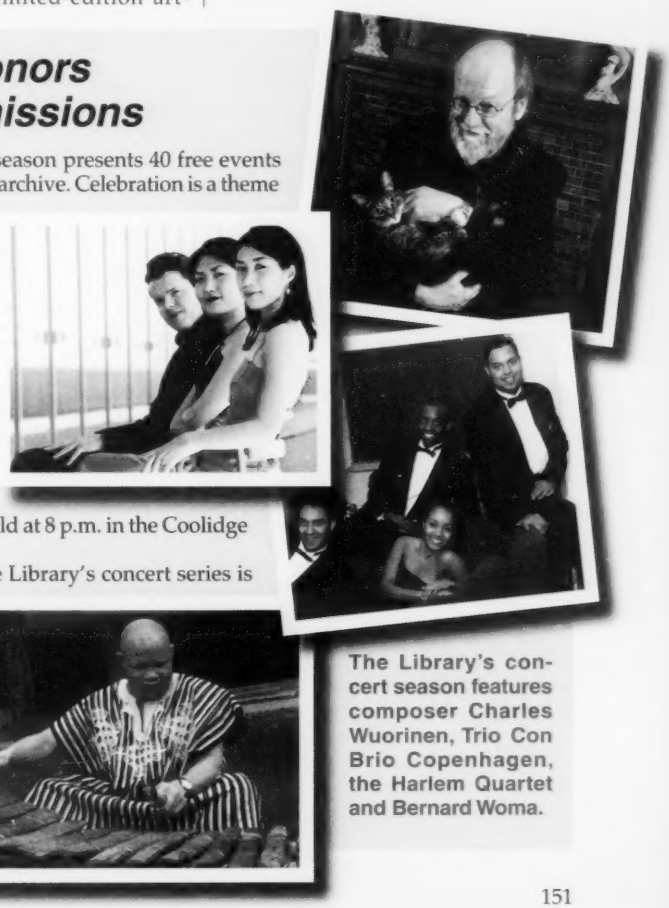
Her awards include the Gold Medal for poetry, 2005, from the San Francisco Commonwealth Club; the Ruth Lilly Poetry Prize from The Poetry Foundation in 2004; a Guggenheim fellowship the same year; a National Endowment for the Arts fellowship as well as the Maurice English Poetry Award in 2001; the Union League Poetry Prize in 2000; and an Ingram Merrill Foundation Award in 1995. She has won four Pushcart Prizes and has been selected four different years for the annual volumes of the Best American Poetry. Her poems have been widely reprinted and internationally anthologized. Since 2006, she has been a Chancellor of the Academy of American Poets. ◆

Library Concert Season Honors Composers, Unveils Commissions

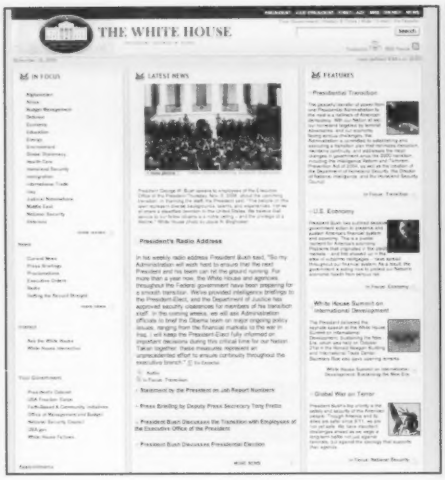
The 2008-09 Concerts from the Library of Congress season presents 40 free events inspired by the resources of the world's largest music archive. Celebration is a theme of the Library's 83rd season, with special projects honoring the 100th birthday of Elliott Carter, the centennial anniversary of Olivier Messiaen, major anniversaries for Franz Joseph Haydn and George Frederic Handel, and a 16-event series marking the bicentennial of Felix Mendelssohn's birth.

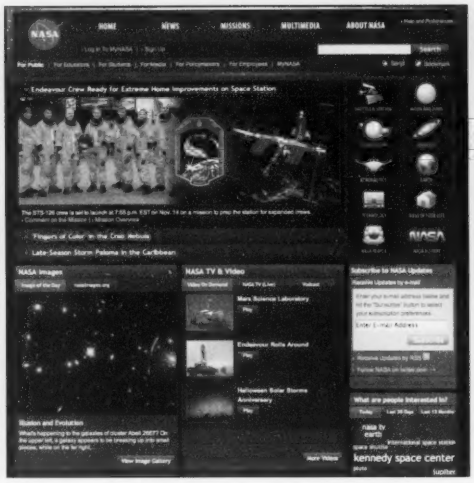
New music remains a strong focus, with the Library's commissioning tradition continuing in premieres of new works by Györgi Kurtág, Steve Antosca, Kevin Puts and Judith Shatin. To honor the Abraham Lincoln Bicentennial, the Library's Francis Scala Fund announces a trio of commissions for wind ensemble to Quincy C. Hilliard, Gay Holmes Spears and Paul W. Whear. Unless otherwise noted, all concerts will be held at 8 p.m. in the Coolidge Auditorium of the Thomas Jefferson Building.

Founded in 1925 by Elizabeth Sprague Coolidge, the Library's concert series is presented free of charge but requires tickets for admission. Tickets are distributed by TicketMaster (**www.TicketMaster.com**). Although all tickets may be spoken for, there are often empty seats at concert time. Staff and interested patrons are encouraged to arrive by 6:30 p.m. on concert nights to wait in the standby line for no-show tickets. For a complete schedule of the 2008-09 concert season, visit **www.loc.gov/rr/perform/concert/0708-2008-09-schedule.html**. ◆



The Library's concert season features composer Charles Wuorinen, Trio Con Brio Copenhagen, the Harlem Quartet and Bernard Woma.





Capturing the Term

Partnership Preserves Government Web Sites

The Library of Congress, the California Digital Library, the University of North Texas Libraries, the Internet Archive and the U.S. Government Printing Office recently announced a collaborative project to preserve public United States Government Web sites at the end of the current presidential administration ending Jan. 19, 2009. This harvest is intended to document federal agencies' online archive during the transition of government and to enhance the existing collections of the five partner institutions.

As part of this collaboration, the Internet Archive will undertake a comprehensive crawl of the .gov domain. The Library of Congress has been preserving congressional Web sites on a monthly basis since December 2003 and will focus on development of this archive for the project. The University of North Texas and the California Digital Library will focus on in-depth crawls of specific government agencies. The project will also call upon government information specialists—including librarians, political and social science researchers, and academics—to assist in the selection and prioritization of Web sites to be included in the collection, as well as identifying the frequency and depth of the act of collecting. The Government Printing Office will lend its expertise to the process along with libraries in its Federal Depository Library Program. A tool for participants has been designed by the project team and developed by the University of North Texas to facilitate the collaborative work of these specialists.

"Digital government information is considered at-risk, with an estimated life span of 44 days for a Web site. This collection will provide an historical record of value to the American people," said Director of Program Management Martha Anderson of the Library of Congress' National Digital Information Infrastructure and Preservation Program (NDIIPP).

The Library of Congress is leading a nationwide program to collect and preserve at-risk digital content of cultural and historical importance. The program, formally called the National Digital Information Infrastructure and Preservation Program (**www.digitalpreservation.gov**), is building a digital preservation network of partners. More information about the Library's Web Capture program is available at **www.loc.gov/webcapture/**; more information about the Library's other resources can be found at **www.loc.gov**.

The California Digital Library (**www.edlib.org**) leads the NDIIPP funded Web-at-Risk project, which is developing tools that enable librarians and archivists to capture, curate, preserve, and provide access to web-based government and political information. In partnership with the University of California libraries, the California Digital Library established the digital preservation program to ensure long-term access to the digital information that supports and results from research, teaching and learning at the university.

The University of North Texas Libraries, as part of the Federal Depository Library Program, created the CyberCemetery (**http://govinfo.library.unt.edu**) in 1997, to capture and provide permanent public access to the Web sites and publications of defunct U.S. government agencies and commissions. The University of North Texas participates in the NDIIPP program as a partner with the California Digital Library in the Web-at-Risk project focusing on the selection of materials for capture and preservation.

The U.S. Government Printing Office manages the Federal Depository Library Program and is charged with providing permanent public access to government publications.

The Internet Archive is a high-tech nonprofit, founded in 1996 by Brewster Kahle as an "Internet library" to provide universal and permanent access to digital information for educators, researchers, historians, and the general public. The Internet Archive captures, stores and provides access to born-digital and digitized content, and leads the development of Heritrix, the open-source archival web crawler, used to facilitate the collection of web data for this project. ◆

How You Can Help

'E-Giving' Site Benefits the Nation's Library

Did you know that you can help the world's largest single repository of knowledge acquire important national treasures or make its unparalleled collections more accessible? Or keep important books, films, maps and other artifacts from being lost to the ravages of time? Or document the stories of everyday Americans? Or promote literacy, reading and innovative approaches to K-12 education?

While the Library of Congress relies upon congressional appropriations to carry out its missions, much of its work also depends on the generosity of the private sector. It is now much easier for individuals, corporations and foundations to support the de facto national library through financial donations with the July 29 launch of the Library's new "e-Giving" Web site at **www.loc.gov/donate/**, created by the Library's Development Office and its Office of Strategic Initiatives.

E-Giving affords individuals the opportunity to support a host of Library programs through a single, safe online transaction. The new program accepts all major credit cards. Donations to specific funds or projects are securely routed through the U.S. Treasury Department's Pay.gov.

"I am pleased that we now have an expeditious, safe way to increase the public's investment in the nation's library," said Sue Siegel, the Library's director for development.

Interested donors may access the site from the Library's Home page (**www.loc.gov**) by clicking on "Support the Library" and then on "Donate Now," or they may go directly to **www.loc.gov/donate/** to make a minimum donation of $25 to the program of their choice.

The site provides several donation options. One section of major priorities gives donors the choice of clicking on these categories: "Where it is needed most," "Acquire rare and unique items" or "Preserve and protect collections for future generations."

Another section, "Support Key Library Initiatives," allows donations to be made electronically to exhibitions and educational programs, literacy and reading programs, the National Book Festival, the National Library Service for the Blind and Physically Handicapped, Scholarly Programs and the Veterans History Project.

Or, donors may give to "friends groups" that support the American Folklife Center, the Asian Division, the Hispanic Division, the Law Library, the Music Division, the Geography and Map Division, or Preservation.

Donors may also specify a favorite fund that may not be listed on the Web site.

The system allows patrons to make honorary contributions and memorial gifts in celebration of friends, family members or loved ones.

Upon making donations, donors receive instant confirmation of their gifts and e-mail confirmation (if the donor provides a valid e-mail address).

The e-Giving site is made possible in part by seed money from the Leaders Circle, a former advisory group of the Library of Congress that will be recognized as Founding Members of this initiative. ◆

Private-Sector Support

Private-sector support for the Library is nothing new. Long-established trust and gift funds help pay for the acquisitions of Library materials and their processing, preservation and, more recently, digitization for online distribution. For the past 18 years, individual members of the James Madison Council have given millions of dollars toward the purchase of rare and unique materials—two notable examples are the 1507 Waldseemüller map displaying the first chart and name of America and replacement volumes for those missing from Thomas Jefferson's Library. American Memory, the Library's early digitization project that now contains more than 13.6 million items, would not have gotten off the ground without the help of individual and corporate benefactors. The Packard Campus of the National Audio-Visual Conservation Center would never have been built in Culpeper, Va., without the support of the Packard Humanities Institute. The National Book Festival would not occur without corporate sponsorships. ◆

Trust Fund Established in Memory of Mary Wolfskill

A new trust fund has been established at the Library to honor the memory of Mary Wolfskill, whose 37-year Library career was devoted to the Manuscript Division. She died on May 23, 2005. The Mary Wolfskill Trust Fund has been established with a generous gift from her sister, Edie Hedlin, of Arlington, Va.

Hedlin worked closely with the Manuscript Division, the Development Office and the Library of Congress Trust Fund Board to establish the endowment, which has two goals that reflect Wolfskill's personal and professional interests.

The first goal is to underwrite Manuscript Division internships that will foster interest in archival work among graduate and undergraduate students, particularly minorities or students from smaller and lesser-known schools.

The second is to strengthen the Manuscript Division's ties to the archival community through support for the Modern Archives Institute and other similar programs hosted by the Library of Congress. The Wolfskill fund also may be used for any other activity related directly to the fund's purpose.

Wolfskill spent her entire 37-year Library career working in progressively responsible positions in the Manuscript Division's Preparation Section and Manuscript Reading Room before retiring as head of the division's Reference and Reader Services section in April 2005. "Her circle of friends was broad, her generosity legendary, and her knowledge of the division's collections and history phenomenal," said Janice E. Ruth, manuscript specialist in American women's history.

Memorial donations to the Mary Wolfskill Trust Fund may be made through the Library's new e-Giving program at **www.loc.gov/donate/**. ◆

Bringing the World Together

World Digital Library Adds Partners, Documents

By GAIL FINEBERG

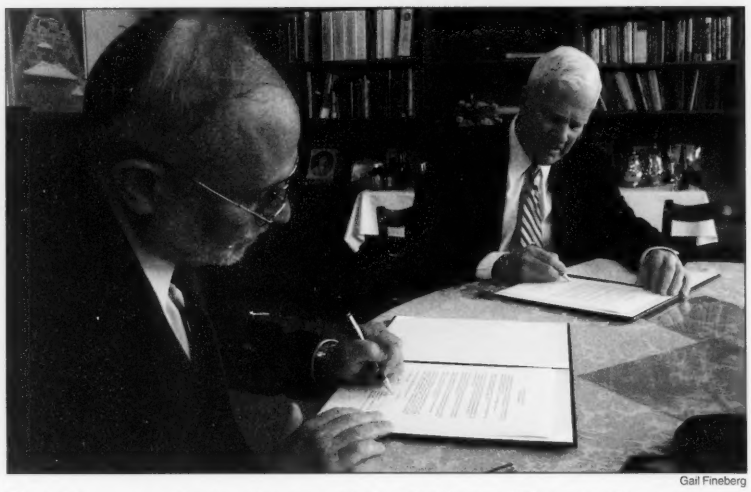
The world is coming closer together on a single Web site as historical cultural materials representing the 193 member nations of UNESCO are being assembled and digitized for addition to a new World Digital Library site. A Library of Congress team is designing the site for an international public launch at a UNESCO executive board meeting in Paris in April 2009.

The launch will bring to fruition the vision of Librarian of Congress James H. Billington. In the 1990s he recognized the potential of the Internet as a tool for peace by bringing together nations' primary documents that tell the stories of the world's people and their cultures.

He articulated his ideas for a World Digital Library in a speech he gave at a plenary session of the U.S. National Commission for the United Nations Educational, Scientific and Cultural Organization (UNESCO) at Georgetown University on June 6, 2005. He said then: "… because the Internet is by definition international and because the primary documents of culture have a special human appeal that transcends politics, there is an enormous potential for increasing transcultural understanding."

Since then, the World Digital Library has engendered the official support and sponsorship of UNESCO itself as well as the International Federation of Library Associations and Institutions (IFLA); grown to 14 partnerships among national and state libraries; raised several million dollars and contributed training and equipment in support of digitization projects that poor and developing countries cannot afford; created a prototype of the Web site for demonstration to UNESCO in October 2007; and advanced work on the Web site that will make its debut next spring. The prototype was built by a team from the Office of the Librarian, the Office of Strategic Initiatives, Library Services, contractors and representatives from partner institutions. More than 100 individuals, some volunteers and some part-time, contributed to the prototype. John Van Oudenaren led these efforts as director of the World Digital Library.

One goal the World Digital Library is to make its content freely accessible to everyone in the world; it also aims to enable poor and developing countries to digitize and contribute their cultural documents and to create a multilingual Web site so users can search, browse and read about the documents in the six official UNESCO languages—Arabic, Chinese, English, French, Russian and Spanish. The content will also be available in Portuguese.



Gail Fineberg

Carl Posy, academic director of the National Library of Israel, and Librarian of Congress James Billington sign a cooperative agreement by which the National Library of Israel becomes a contributing member of the World Digital Library.

The Librarian and UNESCO Director General M. Koïchiro Matsuura had the opportunity to chat informally about the project during Matsuura's impromptu visit to the Library on June 27, while he was in Washington on other business. Billington greeted Matsuura in his ceremonial office, then led him on a tour of Library exhibitions in the Thomas Jefferson Building. The two discussed an invitation they plan to issue jointly to all 193 UNESCO members to join the World Digital Library.

Partnerships Growing

Billington and the archivist of the United States, Allen Weinstein, announced July 14 that the National Archives and Records Administration (NARA) will become a founding partner in the World Digital Library.

NARA will contribute digital versions of important documents from its collections to the World Digital Library, including the Declaration of Independence, the Constitution of the United States, the Bill of Rights, the Emancipation Proclamation, Civil War photographs, naturalization and immigration records of famous Americans, and photographs by Ansel Adams, Dorothea Lange and Lewis Hine. All of the images that NARA contributes to the World Digital Library are now available at **www.archives.gov/research/arc/topics/word-digital-library/**.

"We are pleased that our fellow federal cultural institution, the National Archives, is joining the Library of Congress in the early stages of this project," said Billington. "NARA's participation not only will ensure that the World Digital Library contains a full record of the American experience, but it also will encourage archives around the world to join with their counterparts from the library world in this important initiative."

"The mission of the National Archives is to make U.S. government records widely accessible," said Weinstein. "The World Digital Library will be a valuable conduit for us to share

some of our nation's treasures with others around the world. We look forward to working with the Library of Congress on this important project."

Signing a cooperative agreement with the World Digital Library on June 27 was a representative of the newly minted National Library of Israel (formerly the Jewish National and University Library, located on the campus of the Hebrew University in Jerusalem).

"We very much wanted to take part in the project to make our materials as widely available as possible and to stimulate interest in our library," said Carl Posy, academic director of the National Library of Israel.

"This is a happy occasion. We are happy to have you join this effort to enrich the world as we tell our stories through the Internet," Billington said.

The National Library of Israel will contribute rare versions of the writings of the 12th-century philosopher and theologian Moses Maimonides, in manuscript and early printed editions. "Worthy of particular mention are a 12th-century manuscript of Maimonides' Judeo-Arabic commentary on the Mishnah Mo'ed and Nashim in his own handwriting and an illuminated manuscript of his Mishneh Torah from 14th-century Spain," said Elhanan Adler, deputy director for information technology at the National Library of Israel.

Adler explained that Maimonides wrote in Judeo-Arabic, which is classical Arabic written in Hebrew letters.

Digitizing materials for addition to the World Digital Library is no problem for the National Library of Israel. "We're not new to the game. We have been digitizing manuscripts, books, maps and newspapers, and we have the world's largest collection of Jewish marriage contracts," Adler said.

In addition to these two new members and the Library of Congress, the World Digital Library partners are the National Library of Brazil; the Bibliotheca Alexandrina and the National Library and Archives of Egypt, both in Egypt; the Iraq National Library and Archives; the Tetouan-Asmir Association in Morocco; the National Library of Russia, the Russian State Library and the Yeltsin Presidential Library, all in the Russian Federation; the King Abdullah University of Science and Technology in Saudi Arabia; the National Library of Serbia; and the University Library in Bratislava, in Slovakia.

Technologically Challenging

In a UNESCO presentation (Paris, Nov. 30, 2006), Billington emphasized that the World Digital Library should be more than an amalgamation of digital documents from all the regions of the planet. "I do not believe that a World Digital Library can be the mere mechanical aggregation of the various national and regional parts. As a historian, I know that 'world history' is not just the sum of our separate national and regional histories. Rather, it is a subdiscipline in its own right, focused on offering comparative, cross-national and cross-cultural perspectives—at its best helping people ask the big questions about what civilizations share in common and what makes them distinctive."

Gail Fineberg

UNESCO Director General Koïchiro Matsuura, center, discusses Thomas Jefferson's Library with exhibition interpreter Cheryl Regan, right, and the Librarian of Congress.

Billington's philosophy seems to be guiding the work of a Library team of experts that is constructing the World Digital Library Web site. Designed to allow users to make comparisons about what was going on in history at any given time or in any given place, the home page is deceptively simple.

A map of the world fills the screen. Icons and rolling text indicate how many documents populate the site from North America, Latin America and the Caribbean, Europe, the Middle East and North Africa, Africa, Central and South Asia, East Asia, Southeast Asia and Oceana and the Pacific.

Tabs across the top of the screen give searchers the option of browsing the world's documents by place, time, topic, type of item or contributing institution. One click will assemble all the world's documents related to a selected topic. Alternately, a user may slide bars along a timeline across the bottom of the page to assemble all the available documents that were created during the same period or at the same time in history, between 3000 BCE and 2008. As the images appear, so does explanatory text—in any one of the seven languages selected by the user from a pull-down menu. And all of this searching and browsing may be done in seven languages.

"Metadata is the key to the success of the site," said Michelle Rago, technical project director. In addition to providing meaningful context for the documents, adequate metadata (information about the data being offered through the site) ensures searchability and browsability, and it has to be consistent for the site's interoperability. IFLA is playing a role in this aspect by recommending best practices for digital libraries as well as international standards for the creation of metadata.

Working groups sponsored by the World Digital Library and led by representatives from partner institutions also play a role by reviewing content for authenticity and objectivity and by offering advice on the technical architecture.

Although the Library of Congress is constructing the original site, which will reside on one server at the Library and in duplicate on another server at the Bibliotheca Alexandrina, the World Digital Library will depend on content contributed by partner institutions throughout the world. "A network of scanning centers, located mainly in cultural institutions in developing countries, is needed to carry out the digitization of important cultural artifacts in these countries, thereby making sure that all cultures and languages are represented in the World Digital Library," Billington said at a 2006 UNESCO meeting of digital experts.

"The Library of Congress already has worked with our fellow national libraries in Brazil and Egypt in setting up these kinds of centers, building on our experience going back to the late 1990s in working with the Russian State Library and the National Library of Russia. The content produced by these scanning centers, supplemented by content contributed from existing projects, will begin to fill up the World Digital Library repository," he said.

For more information about the World Digital Library, go to **www.worlddigitallibrary.org/project/english/**. ◆

Gail Fineberg is the editor of The Gazette, the Library's staff newsletter.

Collaborative Science

Preservation Research Scientists Open Dialogue

By DONNA URSCHEL

Millions of holdings in archives, libraries and museums could be lost to posterity without proper preservation care in the 21st century.

The first step in meeting these challenges is opening lines of communications among research scientists, and the Library took the lead in initiating an international dialogue by convening the Summit of Research Scientists in Preservation on July 24 and 25.

The senior scientists represented 30 institutions with strong, established programs of preservation and conservation research, including—in addition to the Library—the National Archives and Records Administration, the National Gallery of Art, the Metropolitan Museum of Art, the Getty Conservation Institute, Harvard and Carnegie Mellon universities and the British Library.

"Through this summit, we aim to sustain and strengthen communication and collaboration among preservation professionals," said Robert Dizard, deputy associate librarian for Library Services. "The Preservation Directorate of the Library of Congress has been advancing scientific preservation research for more than 40 years. And we are committed to continuing this."

Dizard reminded the participants that the "stewardship of the human record relies on the work you're doing."

During the summit, the scientists reported on the preservation research projects conducted in their laboratories. The scientists in the Library's Preservation, Research and Testing Division discussed their work to understand "sticky shed" in magnetic tapes, iron-gall ink corrosion and the life expectancy of paper from recycled fibers. They also talked about their efforts in testing deterioration in oxygen-free exhibition cases; developing preservation strategies for laminated documents; and laser cleaning of documents.

Some of the projects discussed by the visiting scientists included carbon-14 dating of silver gelatin photographic prints; development of portable instruments for nondestructive chemical testing; and digital imaging to recover damaged sound recordings.

Richard Herbert

Marco Leona, the David H. Koch Scientist-in-Charge of the Department of Scientific Research at the Metropolitan Museum of Art in New York City, discusses preservation objectives and strategies at the Library of Congress scientists' summit.

The scientists were able to share updates on complementary efforts in various labs, in particular the development of nondestructive analytical techniques and the identification of chemical predictors for book and paper deterioration.

"The symposium provided a rare opportunity for focused information exchange," said Eric Hansen, chief of the Preservation Research and Testing Division at the Library.

The preservation experts discussed the value of continued information sharing. Giacomo Chiari, chief scientist for the Getty Conservation Institute, said, "We cannot carry out the many lines of research ourselves. That's why it's so important to have collaboration."

Hansen, who organized the summit, said: "Progress in preservation science requires an agreed-upon national research strategy for coordinated effort. We can maximize efforts by clearly identifying areas where collaborative research is most needed, reducing duplicate work, encouraging fiscal responsibility and fostering financial support from grants and funding organizations."

The scientists agreed on the importance of sharing tips and technology and launching joint projects. They urged the Library to develop a Web-based model, such as a Web site, for broad dissemination of research communication. The site would include information on various institutions' research goals, projects and results, useful data and even explanations of funding acquired for projects.

Another desired initiative is the development of a joint digital catalog of reference samples available for experiment and analysis and a protocol for accessing the physical samples.

According to the scientists, collaboration is more the norm in Europe than

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News from the John W. Kluge Center

2008-09 Fellows Selected

In its sixth full year of operation, the John W. Kluge Center welcomes a new class of visiting scholars to the Library for a period of intense research using the Library's extraordinary collections.

Kluge Fellowship recipients, all of whom are within seven years of having received the terminal advanced degree in their respective areas of study, spend four to 10 months in a collegial residential setting at the John W. Kluge Center in the Library's Thomas Jefferson Building.

The fellows are selected by the Librarian of Congress based on the appropriateness of their proposed research application to Library collections by Library staff and recommended by a panel of their peers assembled by the National Endowment of Humanities.

Among those in residence this session are the following scholars, who will use the Library's collections and interact with Library of Congress staff, members of Congress and one another.

- **Johanna Bockman,** George Mason University, "The Socialist origins of Neoliberalism"
- **Elizabeth Crist,** Princeton University, "Music that matters: American music in the 1930s"
- **Marcy Dinius,** University of Delaware, "The role of the Daguerreotype in the literature, rhetoric, and visual culture of American abolition 1833-1860"
- **Monica Dominguez Torres**, University of Delaware, "Armorials of the Anahuac: The production, regulation and consumption of indigenous heraldry in 16th century Mexico"
- **Petr Eltsov,** Freie Universität Berlin, "A study of the Harappan society from the point of view of archaeological data and ancient Indian sociopolitical theory"
- **Christine Johnson**, Washington University, "The German nation of the Holy Roman Empire, 1440-1556"
- **Agnes Kefeli,** Arizona State University, "The contest over education and civic identity: Islam, Christianity, and Secularism in Post-Soviet Tatarstan"
- **Karen Leal**, St. John's University, New York, "The Ottoman Empire and the Classical tradition at the turn of the 18th century"
- **Neil Maher,** New Jersey Institute of Technology, "Ground control: An environmental history of NASA and the Space Race"
- **Srividhya Swaminathan,** Long Island University, "In service of commerce: British arguments for slavery in the era before abolition, 1660-1790"
- **Zachary Schrag,** George Mason University, "History of riot control from the 1870s to the present in America"
- **Junchang Yang,** Shaanxi Provincial Institute of Archaeology, "Gold, silver, and mercury in Ancient China: Archeological, art historical and metallurgical studies"

Through a generous endowment from philanthropist John W. Kluge, the Library established the Kluge Center in 2000 to bring together the world's best thinkers to stimulate, energize and distill wisdom from the Library's resources and to interact with policymakers in Washington. For more information about the fellowships and programs offered by the Kluge Center, visit **www.loc.gov/kluge/**. ◆

Swann Foundation for Caricature and Cartoon Announces Fellowships for 2008-09

The Caroline and Erwin Swann Foundation for Caricature and Cartoon, administered by the Library of Congress, awarded academic grants to five applicants for the 2008-09 Swann Fellowship. Because of an unusually large number of strong applications, the foundation's advisory board chose to support five applicants with smaller awards instead of selecting a single recipient of the fellowship. They are:

- **Marie-Stéphanie Delamaire**, a doctoral candidate in art history and archaeology at Columbia University, will receive an award of $3,000 to support her research on the influence of French academic painting traditions on the work of Thomas Nast, a predominant American political cartoonist in the second half of the 19th century. In her dissertation, titled "Transatlantic Encounters: Franco-American Exchanges in the Civil War and Reconstruction Era," she will contend that Nast, who collected prints of paintings by such artists as Paul Delaroche and Jean Léon Gérôme, used pictorial and technical conventions that characterize these and other French artists' work in his compositions.
- **Mazie Harris**, a doctoral candidate in the history of art at Brown University, will receive $3,500 for research for her dissertation titled, "A Colorful Union: Patriotic Caricature and Characterization in Henry Louis Stephens' Civil War Chromolithographs." In her study of this underappreciated graphic artist, she will analyze the vacillation between caricature and characterization in Stephens' two chromolithographic series, published in 1863, and clarify his struggle to portray race relations as a motivation for the Union cause.

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Photos by Michaela McNichol except where noted

Junior Fellow Sarah Nolan shows Librarian of Congress James Billington materials from the Hispanic Division. At right, Lydia Welhan displays sheet music and sound recordings from the Music Division.

Treasure Hunt

Junior Fellows Mine Mother Lode of Library Riches

By AUDREY FISCHER

Rare comic books, wax cylinder recordings, novelty postcards, sheet music, maps, hand-colored films and a tale told on a hooked rug were among the 200 items recently displayed by the 2008 class of Junior Fellows Summer Interns, who located them among the copyright deposits and gifts that have come into the nation's library.

"This is a wonderful program," said Librarian of Congress James H. Billington. He referred to the annual "treasure hunt," participated in this year by 50 students from across the country and as far away as Scotland. When the fruits of their labor go on display, he said, "It's one of the happiest events in the summer in Washington."

"These are the type of young professionals we want at the Library of Congress," said Linda Stiber Morenus of the Preservation Research and Testing Division, who served as exhibit director for the interns' display.

Morenus, along with Karen Lloyd of the Strategic Planning Office and staff in 15 Library divisions, worked closely with the students as they located and itemized uncataloged, non-book materials submitted to the Library through the copyright registration process or received as gifts.

During the 10-week paid internship program, the students were exposed to a broad spectrum of library work: preservation, reference, access standards, information management and the U.S. copyright system.

In the past, summer interns have identified hundreds of literary, artistic, film and musical gems as prime examples of past American creativity. This year, "finds" included copies of the Virginia and New Jersey Plans (1787) upon which the current bicameral U.S. political system is based; a map of the proposed U.S. Capitol grounds by F.C. De Krafft (1822); selected items from the Justice Oliver Wendell Holmes Jr. Collection (1841–1935); the April 21, 1865, issue of the Weekly National Republican, which details Abraham Lincoln's assassination and its aftermath; a rare first-edition piece of instrumental sheet music for the "Maple Leaf Rag" by Scott Joplin (1899); a rare print of "The Rajah's Casket" (1906) by Pathé Frères, one of the first companies to experiment with the use of hand-coloring in motion pictures; items pertaining to the 1929 film "Applause," directed by Rouben Mamoulian; and the first edition of "G-Men" (1935), a comic book that favorably portrayed the Federal Bureau of Investigation and its former director, J. Edgar Hoover.

Mark Henry, a student at the University of St. Andrews in Scotland, discusses materials on display from the Manuscript Division with Library Director of Development Sue Siegel.

Pang Xiong, a student at the University of Wisconsin, points to the location of two of the Library's three buildings on Capitol Hill on a 1966 map by Jorge Guzman Hernandez.

Billington reminded the students and other attendees that the summer internship program is made possible through the generosity of the late Mrs. Jefferson Patterson and the James Madison Council, a private-sector advisory group.

"Mrs. Jefferson Patterson was an amazing woman," said Billington. "She was a frontier nurse and a war photographer, who lived to be nearly 100. Her presence is felt here today, as is that of the Madison Council." ◆

Matt Raymond

Above, fellows John DeVivi and Adam Thaxter display celluloid recording cylinders with an Edison cylinder phonograph player.

Press interest in the treasures was high, even by non-visual media. At left, Jessica Anderson tells WAMU radio reporter Stephanie Kaye about items found in the Music Division's collection of 20th Century American composer David Diamond.

News from Copyright

New eCO Online Application Process

Handling about 550,000 copyright claims annually, the U.S. Copyright Office in the Library of Congress is making it much easier for the public to register and protect its collective creativity. On July 1, the Copyright Office entered the next phase in the implementation of its multi-year business-process reengineering effort to modernize operations from a paper-based to a Web-based processing environment.

"The Copyright Office's reengineering initiative is not a goal, but a framework to continually improve business operations," said Marybeth Peters, Register of Copyrights. "We will continue evaluating and making adjustments in workflows in the various process areas, testing and development of the IT system, and making system enhancements in response to feedback from both our staff and our customers."

At the heart of the reengineering initiative is a new online registration system named electronic Copyright Office (eCO), which the office released through a portal on its Web site on July 1. Filing an eService claim via eCO offers several advantages:

- lower filing fee of $35 for a basic claim;
- fastest processing time;
- earlier effective date of registration;
- online status tracking;
- secure payment by credit or debit card, electronic check or Copyright Office deposit account; and
- ability to upload certain categories of deposits directly into eCO as electronic files.

Even users who intend to submit a hard copy of the work being registered may file an application and payment online and print out an eCO-generated shipping slip to be attached to the hard-copy deposit. The online registration system may be used to register basic claims to copyright for literary works; visual-arts works; performing-arts works, including motion pictures; sound recordings and single serials. Basic claims include (1) a single work, (2) multiple unpublished works if they are by the same author(s) and owned by the same claimant, and (3) multiple published works if they are all first published together in the same publication on the same date and owned by the same claimant.

The Copyright Office has also released the new Form CO, which replaces six traditional paper application forms. Users will complete a Form CO online, print it out and send it to the Copyright Office with payment and a copy (or copies) of the work being registered. Each Form CO is imprinted with 2-D barcodes that are scanned to automatically transfer the information contained in the form into an eCO service request record. The fee for registering a basic claim using Form CO is $45.

Paper applications for basic claims will still be made available through the Copyright Office. The fee for registering a basic claim using a traditional application form is $45. For more information on the various forms of registration or to access eCO, go to the Copyright Office Web site at **www.copyright.gov**.

The U.S. Copyright Office was established as a separate department in the Library of Congress in 1897. The office registers claims to copyright, maintains and makes available records of registrations, records and maintains documents related to copyrights, administers compulsory licenses and provides policy expertise to the U.S. Congress and executive-branch agencies. The Copyright Office transfers more than 1 million items each year to the Library's collections. ◆

Section 109 Report Released

After more than a year of intensive study, on June 30 the U.S. Copyright Office issued its report on whether to maintain, modify or eliminate Sections 111, 119 and 122 of the Copyright Act. It will serve as the basis for discussion for possible changes to the statutory licenses.

Section 109 of the Satellite Home Viewer Extension and Reauthorization Act (SHVERA) of 2004 requires the Copyright Office to examine and compare the statutory licensing systems for the cable and satellite television industries under Sections 111, 119 and 122 of the Copyright Act and recommend any necessary legislative changes no later than June 30, 2008.

The Section 111 license, first enacted in 1976, permits a cable operator to retransmit both local and distant television and radio signals to its subscribers, provided that the cable operators pay royalties according to the formula set forth in the law. The other two licenses govern the retransmission of broadcast signals by satellite carriers. The Section 119 license, first enacted in 1988, permits a satellite carrier to retransmit distant superstation and network television-station signals (but not radio signals) to its subscribers for private home viewing and to commercial establishments on a flat-fee basis. The Section 122 statutory license, on the other hand, was first enacted in 1999 and permits satellite carriers to retransmit local television station signals into the stations' local markets on a royalty-free basis. These statutory licenses are linked, in many respects, to the broadcast signal carriage rules administered by the Federal Communications Commission.

In preparing its report, the Copyright Office sought comment from the affected industries, copyright owners and other interested parties and held three days of hearings in July 2007 to further supplement the record. The report was delivered to Congress on June 30 by the Copyright Office.

The principal recommendation in the report is that Congress move toward abolishing Section 111 and Section 119 of the Act. According to the Copyright Office, the cable and satellite industries are no longer nascent entities in need of a statutory licensing

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system. They have substantial market power and are able to negotiate private agreements with copyright owners for programming carried on distant broadcast signals. Moreover, the Copyright Office finds that the Internet video marketplace is robust and is functioning well without a statutory license. The Copyright Office also concludes that the distant-signal programming marketplace is less important in an age when consumers have many more choices for programming from a variety of distribution outlets. The office nevertheless recommends the retention of a royalty-free local-into-local license, because such a license is still necessary and it promotes the general welfare of users, broadcasters and the public.

Despite the Copyright Office's determination that the ultimate solution should be the elimination of the existing distant-signal licenses, it recognizes that the digital television transition in 2009 is likely to generate unanticipated signal-reception problems for millions of American households. The office also finds that it is important for Congress to provide a lifeline distant-signal service for subscribers during the post-transition period. The Copyright Office therefore recommends the establishment of a new statutory licensing system that would cover the retransmission of distant broadcast signals beginning on Jan. 1, 2010, and ending on Dec. 31, 2014. This will permit users of the license to serve the needs of their subscribers who may experience viewing disruptions. According to the Copyright Office, an equally important rationale for a transitional license is that it will take time for voluntary licensing arrangements to take shape and become widely available. The marketplace will work, but it needs to be given time to adapt to changes in the regulatory regime.

Congress may decide that there should still be separate statutory licenses for cable operators and satellite carriers. The Copyright Office, then, makes several recommendations for adjusting Sections 111, 119 and 122. The recommendations in this regard are intended to further parity between cable operators and satellite carriers.

An electronic version of the report is available under the "Hot Topics" section on the Copyright Office Web site at **www.copyright.gov**. ◆

Preservation
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in the United States, partly because the European Commission provides significant funding for joint or cooperative preservation research. In the United States, there are significant limitations because of the modest availability of funds for research.

Generous support for the summit was provided by a grant from the Samuel H. Kress Foundation and funds from the Foundation of the American Institute for the Conservation of Historic and Artistic Works and the National Center for Preservation Technology and Training. Additional sponsors included members of the project of the International Federation of Library Associations Preservation and Conservation North American Network, including the Preservation Directorate of the Library of Congress, the Yale and Pepperdine university libraries, and the Kilgarlin Center for the Preservation of the Cultural Record at the University of Texas at Austin.

The next step for the Library of Congress will be to investigate the suggested initiatives, including the Web-based research communication site, and possibly to invite the scientists to return later in 2008 to view the Library's newly expanded and updated laboratory. The renovation will provide nearly 10,000 square feet of modernized, "green" facilities for optical, chemical and mechanical research, as well as storage of reference samples for study and historical comparison. ◆

Donna Urschel is a public affairs specialist in the Library's Public Affairs Office. Karen Motylewski, on detail to the Preservation Directorate from the Institute of Museum and Library Services, contributed to this report.

Swann
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• **Jared Richman** will receive $2,000 for research into political caricature as part of the visual culture that shaped popular attitudes toward America during the Romantic Era. He plans to study prints in the Library's collection of British satires to illuminate the conceptual treatment of America during the period before, during and after the Revolutionary War. Analysis of this material will inform a key part of his dissertation titled "Transatlantic Realms: The Idea of America in the British Literary Imagination." Richman is a doctoral candidate in the Department of English at the University of Pennsylvania.

• **Christina Smylitopoulos**, a doctoral candidate in art history and communication studies at McGill University, will receive $3,000 to support her research for her dissertation titled "A Nabob's Progress: Graphic Satire, The Grand Master and British Excess, 1770-1830." She intends to strengthen the broad art historical context for the figure of the nabob (a provincial governor in the Mogul empire in India, also often a person of great wealth or prominence) by conducting research in the Library's outstanding holdings of British satires in the Prints and Photographs Division.

• **Veronica White**, who will soon complete her doctorate in art history at Columbia University, will receive $2,000 to help underwrite work on postdoctoral research. Embarking on a new project titled "Dangerous Domestics: Satirical Depiction of Wives in English Prints from 1745 to 1821," she intends to identify and analyze the varied artistic treatments of married women during the golden age of British satire through exploring the Library's collections.

New York advertising executive Erwin Swann (1906-1973) established the Swann Foundation for Caricature and Cartoon in 1967. An avid collector, Swann assembled a large group of original drawings by more than 500 artists, spanning two centuries, which his estate bequeathed to the Library of Congress in the 1970s. Swann's original purpose was to build a collection of original drawings by significant creators of humorous and satiric art and to encourage the study of original cartoon and caricature drawings as works of art.

The deadline for the next round of Swann Fellowship applications will be Feb. 13, 2009. More information about the Swann Foundation, its activities and programs can be accessed at **www.loc.gov/rr/print/swann/swannhome.html**. ◆

States and Their Shapes

Collections Help Solve America's 50-Piece Puzzle

By ERIN ALLEN

Mark Stein owes much to the Library of Congress for the completion of his recent book, "How the States Got Their Shapes." The institution's collections were central to his research.

And he is one of the few members of the public who has been able to take home Library books. His wife, Arlene Balkansky, happens to be a senior reference specialist in the Newspaper and Current Periodical Reading Room. Her staff borrowing privileges definitely came in handy.

"I would urge any young person entering a career that involves research to marry an employee of the Library of Congress," Stein quipped in the book's acknowledgments.

Stein made extensive use of the holdings in the Library's Geography and Map Division, saying the division's reference librarians "led me to an extraordinary resource that I suspect is available in relatively few libraries.

"The single most valuable resource made available to me from the Library was the online collection of historical maps. It enabled me to search a great number of maps of any given area over many years, which helped me to locate and understand some of the more subtle and curious border irregularities," Stein added. "In addition, the online collection enabled me to zoom in and identify critical details not present on contemporary maps."

Of course, the Library's traditional collections of books provided Stein with a great number of sources that were not readily available elsewhere. Many of these were not books to be found at your local library, he said.

"State histories from the 19th century were a treasure trove of information regarding the reasons for boundaries being located where they are," he said.

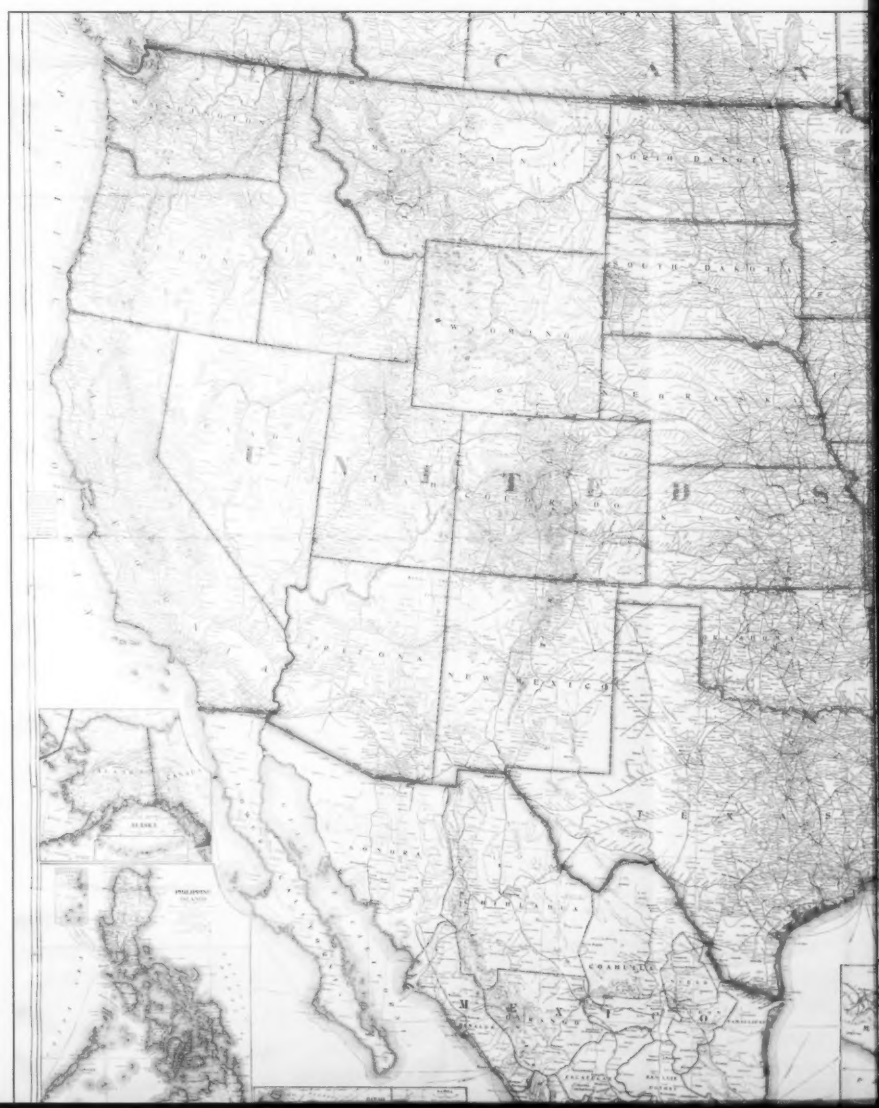
The Library's American Memory Web site also provided "gems of insight" into the circumstances contributing to the location of state borders.

Stein further discussed his book before a packed audience on July 15 as part of the Books and Beyond lecture series sponsored by the Center for the Book. (The lecture may be viewed online at **www.loc.gov/webcasts/**.)

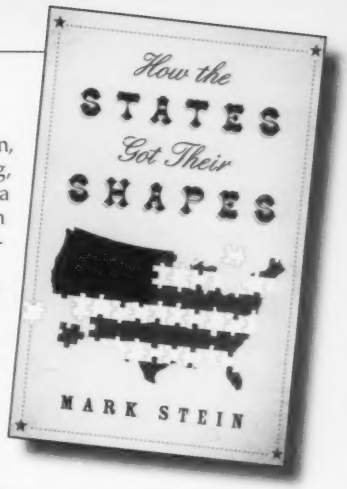
Young and old alike gathered to hear his anecdotal findings on the biggest jigsaw puzzle of them all—the United States. Prior to his lecture, family members visiting the Library could be found quizzing one another other on the states, thanks to a handy map of the nation provided to all those attending. Little did they know that those shapes most everyone takes for granted are rooted in various histories of intolerance, military skirmishes and ideological intrigue.

According to Stein, four elements influenced the shapes of the states: the American Revolution, the 1808 proposal for the Erie Canal, railroads and slavery.

Before the American Revolution, the British crown created colonies that were diverse in size. After the revolution, the new bicameral legislature cre-



General railway map of the United States, National Railway Publication Co., 1918. *Geography and Map Division*



ated greater parity among the states with regard to their size and shape. Founding Father Thomas Jefferson provided the underlying principle of all states being created equal, although he actually meant in size.

After the revolution, Congress assigned Jefferson the task of devising how the Northwest Territory—land between the Ohio and Mississippi rivers—should be divided. He proposed that the region be divided into states having two degrees of latitude and four degrees of longitude, wherever possible.

According to John Hébert, chief of the Library's Geography and Map Division, one degree of latitude is 69 miles. "Generally the degree of longitude is 69 miles also (although this is trickier with longitude as it moves away from the equator)," he says.

So, Jefferson proposed states of the Northwest Territory be 138 miles in height and approximately 276 miles in width.

Congress did not adopt Jefferson's recommendation for these borders for this particular region; however, it did apply the concept to the creation of other state lines. The prairie states of Kansas, Nebraska, South Dakota and North Dakota all have three degrees of latitude (or 207 miles in height). The Rocky Mountain states of Colorado, Wyoming and Montana each have four degrees of latitude (or 276 miles in height). And, the western states of Washington, Oregon, Colorado, Wyoming, North Dakota and South Dakota all have almost exactly seven degrees of longitude (or approximately 483 miles in width).

Following the revolution, the original 13 United States were no longer part of England and several wanted access to the St. Lawrence River in Canada, which connects the Great Lakes to the Atlantic Ocean. The Erie Canal changed the boundary lines for that region. Rivers also became less critical to shaping boundaries as railroad lines began to straighten borders from east to west.

With the Louisiana Purchase in 1803, a question had arisen regarding slavery in the states to be created in this new land. States carved out of the Northwest Territory (Ohio, Indiana, Illinois, Michigan and Wisconsin) prohibited the practice. However, Congress allowed Louisiana to continue slavery because the practice existed there prior to American acquisition. When Missouri sought statehood in 1818, it sparked a dispute that resulted in the Missouri Compromise in 1820—only those states in the new territory whose northern borders were below 36 degrees 30 minutes North latitude could allow slavery, with the exception of Missouri.

Stein entertained questions from the audience; most asked how their home states got their shapes. Naturally, a question arose as to the oddity that is Maryland, which is seemingly cut in two and missing the part from its eastern edge that is Delaware.

"Every boundary in Maryland's colonial charter was contested, and Maryland lost," he said.

If states' equality was so important, why are California and Texas so large compared to the rest of America? According to Stein's book, Congress didn't create them; they created themselves. And, thanks to the discovery of gold in California and Congress not wanting to risk losing all of Texas by forcing it to dissolve into smaller states, both states were able to retain most of their claims.

So much historical detail is involved in understanding the boundaries of the 50 states. The prospect of explaining them all seems daunting indeed. So why undertake the task?

"When I set out to do this book, all the lines seemed as much a part of nature," said Stein. "But they really are the 'this and that' of American character." ◆

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